

2015 FOUNDERS' FUNDRAISER

Honoring Philadelphia's American Craft Council (ACC) Fellows



THE
CENTER
FOR ART
IN WOOD®

SATURDAY
NOVEMBER 14, 2015
6-8 PM

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The Board of Trustees is pleased to recognize the Philadelphia area ACC Fellows for their astounding work as artists and this opportunity to exhibit their work at the Center.



Mission: The Center for Art in Wood will continue to be the preeminent arts and education organization advancing the growth, awareness, appreciation and promotion of artists and the creation and design of art in wood and wood in combination with other materials.



Michael Hurwitz. *First Bowl*, 1981. Collection of Bernice Wollman

2015 FOUNDERS' FUNDRAISER
Honoring Philadelphia's American
Craft Council (ACC) Fellows

Saturday, November 14, 2015
6-8 PM

Master of Ceremonies | Richard R. Goldberg

PRESENTATIONS BY

Albert LeCoff
Co-Founder and Executive Director

Helen W. Drutt English
Keynote Speaker

Salute To Our Fellows

This event is the third Annual Founders' Fundraiser where The Center for Art In Wood pays tribute to important artists and contributors to the field of wood art. Our first event honored our founders, Albert and Alan LeCoff. The second honoree was Ron Fleming, one of the most significant wood artists of our time and one who was highly influential in the early development of the Center.

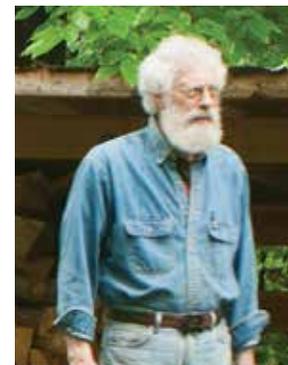
This event recognizes five artists in wood who have received one of the highest honors bestowed on craft artists: they have been named Fellows of the American Craft Council. David Ellsworth, one of the greatest wood artists and teachers of our time; Sharon Church and Bruce Metcalf, jewelry makers who work in wood, and Michael Hurwitz and the late George Nakashima who are among the great furniture designers of modern times. The thought of these five artists displayed in one place is mind boggling and the Center is privileged that the artists or their heirs have agreed to permit this exhibit to occur. We salute them for their artistic ideal, beauty of their work and contribution to the field of wood art.

We are also privileged to have Helen W. Drutt English deliver remarks. Helen is a pre-eminent collector and teacher about craft and without her impetus, the art form might well have remained a well-kept secret. A word is appropriate about our Founder and Executive Director Albert LeCoff. Albert envisioned the potential of wood art and for many years has been its major proponent and educator. Albert is at the heart of the craft in wood movement. It should be noted that Helen and Albert are Honorary Fellows of ACC, the designation reserved for the most important non-artist contributors to the field. They enhance this celebration by their presence.

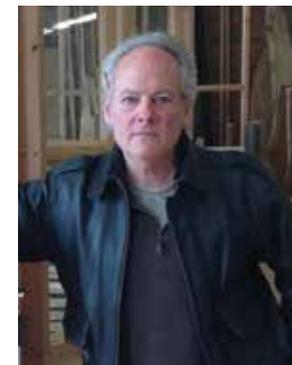
It is my pleasure to announce important news about the Center. At our first Founders' Fundraiser, we announced the creation of an endowment funded by the Windgate Foundation with a gift of \$2 million. The Board of Trustees started a campaign to raise a Reserve Fund to supplement the endowment. We have received two important gifts in the last several months. Fleur Bresler, her family and the Bresler Family Foundation have given us \$500,000 to enhance the fund and Ron and Anita Wornick have contributed \$100,000. Both gifts from long term supporters illustrate the resolve of collectors and supporters to keep the Center and its quest to support artists and wood art



Sharon Church



David Ellsworth



Michael Hurwitz



The late George
Nakashima



Bruce Metcalf

as one of the most important of the craft media. We thank them for their past and present support of our efforts. We hope to be able to make similar announcements in the future.

Enjoy this most unique exhibit and relish the opportunity to view the work of some of our most cherished artists.

Richard R. Goldberg

PRESIDENT, THE CENTER FOR ART IN WOOD, INC.

Another Great Project Goes Public



In 2016, the Center reaches its 30th year as a nonprofit, and my 40th year conceiving, developing and implementing programs to promote artists and the field. In preparation for these milestones, the Founders' Fundraiser is the perfect occasion to honor five local masters of wood—jewelers Sharon Church and Bruce Metcalf; furniture makers Michael Hurwitz and the late George Nakashima; and wood turner David Ellsworth. Their outstanding careers are well known to me and it is an honor to present their work at the Center in the exhibition *Art in Wood: Philadelphia's America Craft Council Fellows*.

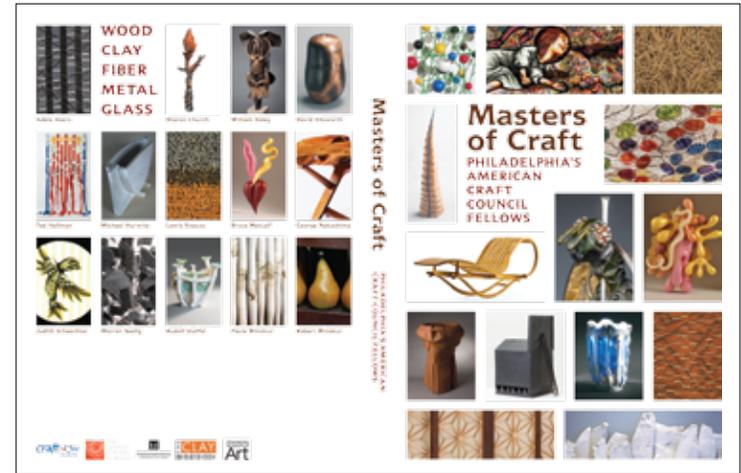
I would like to thank our staff for their hard work year-round toward the Center's mission and in preparation for the Founders' Fundraiser:

Levi Landis Director of Business Operations
Maggie Bradley Director of Advancement
Lori Reece Director of Administration and Museum Sales
Karen Schoenewaldt Registrar
Lauren Findlay Sales and Administrative Associate
Katie Sorenson Sales and Administrative Associate

Our exhibition results from key partnerships over the last 16 months. Each partnership was stimulating and enlightening, including:

Craft NOW Philadelphia, the new city-wide initiative to bring recognition to Philadelphia's craft legacy

David Seltzer & Clara Hollander Co-chairs
Maria Möller Project Manager



Masters of Craft: Philadelphia's American Craft Council Fellows exhibitions, installations, color publication and data base

The Clay Studio Jennifer Zwilling, Curator of Artistic Programs
Philadelphia Art Alliance Melissa Caldwell, Chief Curator and Thora Jacobson, Executive Director
Philadelphia Museum of Art Elisabeth Agro, Associate Curator of American Modern and Contemporary Crafts and Decorative Arts
The Center for Art in Wood Karen Schoenewaldt, Registrar Tina C. LeCoff Essays and Artists Portraits
Judson Randall Editor and the glue that held the book team together
StudioSaal Corporation Dan Saal, Creative Director and Alvaro Villanueva, Graphic Designer for their vision behind the book design
Sea Group Graphics, Thorofare, NJ, Printer
Interactive Data base Levi Landis, Project Manager and Josh Kern, Designer

Thanks to all of you. It was an honor to work with you, and to serve as the project manager for the book.

Albert LeCoff
CO-FOUNDER AND EXECUTIVE DIRECTOR

Helen W. Drutt English

Helen W. Drutt English is Founder and Director of her eponymous gallery in Philadelphia (1973–2002), among the first galleries in the United States to champion the Modern and Contemporary Craft movement. In 1973 she developed the syllabus for the first college-level course in the history of that field, and over the past 45 years her archives have been an international resource for scholars and institutions. Author and curatorial consultant, she has lectured internationally, served as a panelist for the National Endowment for the Arts, and received numerous awards and honorary degrees. She is a trustee of the Archives of American Art, Smithsonian Institution, serves on the Board of American Friends, National Gallery of Australia, Ilias Lalaounis Jewelry Museum, and Indian Art Committee, and Philadelphia Museum of Art. She conceived “Gifts from America: 1948-2013” (December 03, 2014–January 10, 2016) at the State Hermitage Museum, St. Petersburg. She is married to H. Peter Stern, co-founder of the Storm King Art Center.



Fellows Biographies



Photo credit Tina C. LeCoff

Sharon Church

AMERICAN CRAFT COUNCIL FELLOW | 2012

Sharon Church has lived in Philadelphia since 1979, the year she accepted a teaching position at the Philadelphia College of Art (now the University of the Arts). She retired recently after a thirty-five year teaching career. Through those years, Church was also a prolific working artist. Her work is still primarily sold through renowned Philadelphia gallerist, Helen W. Drutt English.

Originally a metal artist, Church often worked in silver with precious materials to form vessels, necklaces and other sculptural objects. When her first husband suddenly passed away in 1993, carved wood became a key component of her jewelry and sculptures. Wood provides resistance against her wax-carving tools (burs) in an active and comforting way. Church's one-of-a-kind sculptures now combine wood and metals and precious materials. Her carvings and compositions, mostly wearable, often convey subtle social and political messages.



Photo credit John Carlano

David Ellsworth

AMERICAN CRAFT COUNCIL FELLOW | 2001

In 1981 David Ellsworth and his wife Wendy moved from Colorado to Quakertown, PA to introduce his work to collectors in the northeast. Ellsworth met Albert LeCoff in 1977 and was then recruited to demonstrate at the June 1978 George School symposia in Bucks County, PA. From his home base, Ellsworth began teaching classes from his studio in 1990 and has become an international celebrity artist, educator and writer.

Ellsworth has always been inspired by the shapes typical of southwest Native American ceramic artists. With specialized tools he developed early on, he has perfected thin-walled, narrow-mouth hollow wood vessels, spheres and sculptural forms. Starting in the 1970s, Ellsworth participated in the earliest national craft shows sponsored by the ACE, now the American Craft Council, and in 2008, published a richly illustrated book, *Ellsworth on Woodturning*.



Photo credit Tina C. LeCoff

Michael Hurwitz

AMERICAN CRAFT COUNCIL FELLOW | 2014

Thirty years ago, Michael Hurwitz moved to Philadelphia to head the Wood Program at the Philadelphia College of Art (now the University of the Arts), holding this position from 1985 to 1989. Other Craft Department faculty included Sharon Church, William (Bill) Daley, Rod McCormick and Warren Seelig. Hurwitz exhibited primarily through the Peter Joseph Gallery in New York, and Pritam and Eames Gallery in East Hampton NY.

Early on, Hurwitz experimented with metals, silversmithing, and instrument making, before shifting to furniture. Now Hurwitz is known for his sleek minimal furniture and strip lamination. In 1989, studies in Japan so influenced his work that he moved from teaching to making. Returning to Japan again in 1997, Hurwitz had a six month residency, and collaborated with three craftsmen from different disciplines, including urushi (lacquer picture) master, Yuji Kubo. *Pine Forest Desk* resulted from this residency.

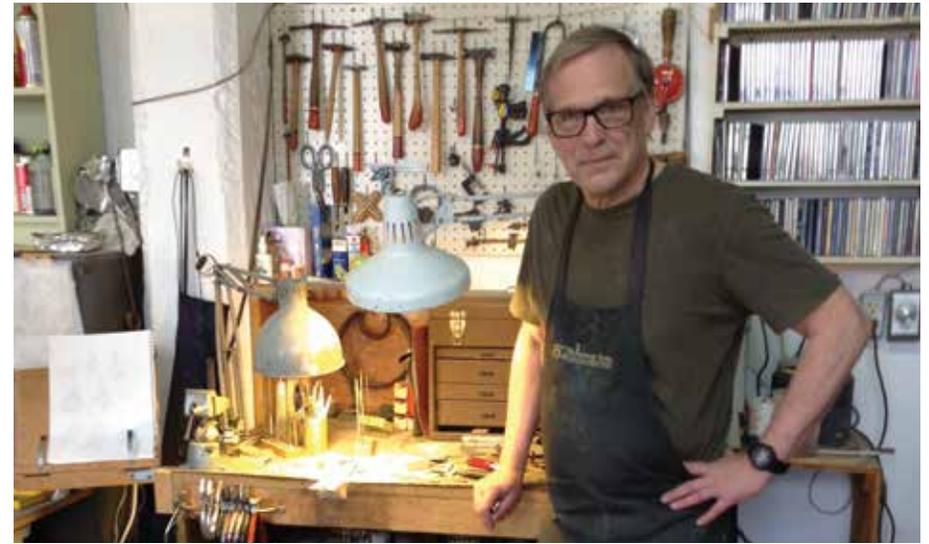


Photo credit Tina C. LeCoff

Bruce Metcalf

AMERICAN CRAFT COUNCIL FELLOW | 2014

In 1986, Bruce Metcalf came to Philadelphia as a visiting artist for Sharon Church's classes at the University of the Arts. In 1991, he returned because housing was cheap and in 2006 moved his studio to the Crane Arts Building. Sketch books and music CDs indicate how the work flows.

Metcalf started writing about craft in graduate school because critics misinterpreted his work. His most ambitious publication to date is *Makers: A History of American Studio Craft*, with art critic Janet Koplos (2010).

As a boy, Metcalf built model planes and cars, then studied sociology and architecture. He gravitated to metals in his senior year of college. Metcalf is inspired by natural images, such as leaves, pods, buds and seeds and arranges and photographs these elements in test compositions. He also favors Micarta and glass cabochons.



Photo credit Jack Rosen

The late George Nakashima

AMERICAN CRAFT COUNCIL FELLOW | 1979

George Nakashima's simple furniture and peaceful studio compound in New Hope, PA, belie his complex artistic journey. As rings form inside a giant tree, so did Nakashima's life evolve ... architect, builder of sacred places, chicken farmer, furniture maker, builder of "Altars of Peace."

MILESTONES

1983 Published "The Soul of a Tree" (philosophy, tools, techniques of woodworking)

1986 Dreamed of building huge "Altars for Peace" for each continent of the world; the first was built and installed at the Cathedral of St. John the Divine, NY

1990 "Full Circle" retrospective documented Nakashima's furniture

2014 The Nakashima compound with fifteen buildings designated a National Historic Landmark. Daughter Mira Nakashima, family and faithful craftsmen carry on the Nakashima Studio and Foundation. Two more "Altars for Peace" have been sent to Auroville, India in 1996 and to Moscow in 2001.



Bob Stocksdale (1913–2003) and Sam Maloof (1916–2009) at the Stocksdale home, Berkeley, CA, 1985. 16 x 20 in. Framed Photograph. \$1,200

Paul J. Smith

AMERICAN CRAFT COUNCIL HONORARY FELLOW | 1988
SPECIAL EXHIBITION CONCURRENT WITH *ART IN WOOD*

Director Emeritus of the American Craft Museum (now Museum of Arts & Design), Paul Smith has been involved with the craft and design field since the mid-1950s. He joined the staff of the American Craftsmen's Council in 1957, and became Director of the Museum in 1963. He played a pivotal role in opening the new American Craft Museum facility in the fall of 1986, then in 1987 became Director Emeritus.

Smith has received wide recognition for the imaginative and creative exhibition programming he initiated, including over 200 exhibitions. He is credited with greatly expanding public appreciation of art, craft and design, and has given lectures and workshops around the world. Smith has received prestigious awards from international craft councils and dedicated craft organizations, as well as the Aileen Osborn Webb Award for philanthropy in 2009. Currently he continues his art consultant services and is trustee at several foundations. Concurrent with *Art in Wood*, the Center displays a selection of Paul J. Smith's photographs of studio craft artists and designers working in wood.

This year Schiffer Publishing LTD released his *Masters of Craft: 224 artists in fiber, clay, metal, glass and wood—Portraits by Paul J. Smith.*

In anticipation of The Center for Art in Wood's 30th anniversary in 2016, all proceeds from our Annual Founders' Fundraiser will support the Center's exhibitions, programs and publications. Please check our website at centerforartinwood.org for more information on these upcoming programs, or call 215-923-8000 to register.

2016 Exhibitions

FEBRUARY 5–APRIL 23, 2016

Wendy Maruyama: The wildLIFE Project

Touring exhibition organized by Houston Center for Contemporary Craft

FEBRUARY 5–APRIL 23, 2016

Dona Look & Dorothy Gill Barnes

MAY 6–JULY 23, 2016

On the Edge of Your Seat: Chairs for the 21st Century

Concurrent with The Furniture Society's annual conference in Philadelphia June 23–26, 2016

AUGUST 5–SEPTEMBER 24 2016

allTURNatives: Form + Spirit 2016

The Windgate ITE International Residency (Windgate ITE) program is a collegial experience in which the Resident Fellows explore new work through research, exploration and collaboration. The resident fellows will work together for two months in Philadelphia to collaborate and focus on new directions in their work, which culminates with the exhibition in the Center's Gerry Lenfest Gallery.

Publications

Masters of Craft: Philadelphia's American Craft Council (ACC)

Fellows. This exhibition celebrates 14 of Philadelphia's American Craft Council Fellows. In collaboration with Craft NOW Philadelphia, exhibitions and installations are featured at The Center for Art in Wood, The Clay Studio, Philadelphia Art Alliance and Philadelphia Museum of Art. 160 pages, over 200 color photos. \$45. Available at centerforartinwood.org, or as an interactive, searchable database, for free of charge at CraftNowPhila.org

On the Edge of Your Seat: Chairs for the 21st Century. Catalog to illustrate the exhibition, May 2016. Juried exhibition of 251 unexpected, creative functional and sculptural chairs. Essays by Josh Lane, Winterthur Museum; Nora Atkinson, Renwick Gallery; Jasper Brinton, Principle, Brinton Design; Benjamin Colman, Detroit Institute of Arts; Susie Silbert, independent curator, writer and historian.

Wendy Maruyama: The wildLIFE Project

The wildLIFE Project is a new body of work organized by furniture maker, artist and educator Wendy Maruyama that focuses on the poaching of wild elephants and the impacts on wild life. The exhibition shows elephant trophy heads that range from 8 to 12 feet in height, constructed from panels of wood, tied together with string. Their surfaces are finished in various earth tones, from grey to brick red and are accompanied by reliquaries that will house glass tusks. *Wendy Maruyama: The wildLIFE Project* is organized by the Houston Center for Contemporary Craft, and curated by Elizabeth Kozlowski. The exhibition is made possible through generous support from the Windgate Charitable Foundation. The Center is honored to be the first host on the national tour.



Wendy Maruyama, *Bell Shrine*, 2015. Wood, bronze, ink. 65 x 16 x 12 inches. Photo by David Harrison.



Wendy Maruyama, "Orkanyawoi," 2014. Wood, string, paint. Photo by Scott Cartwright.

Craft: Philosophy and Practice Symposium February 2016

In association with *Craft NOW Philadelphia*

Art in Wood: Philadelphia's ACC Fellows is a part of *Masters of Craft: Philadelphia's American Craft Council Fellows*. *Masters of Craft* is a collaborative presentation of exhibitions, installations and educational programs across Philadelphia.

The series is the highest quality presentation of interdisciplinary American craft art in one place at one time. The Philadelphia Museum of Art, the Philadelphia Art Alliance, The Clay Studio and The Center for Art in Wood honor 14 American Craft Council Fellows from Philadelphia who have had an enduring national impact through their works in wood, clay, fiber, metal and glass. *Masters of Craft* is the uniting programming vision for the inaugural 2015 Craft NOW Philadelphia initiative, which also includes events, demonstrations, and education programs at these institutions and beyond.

Craft NOW Philadelphia unites the leading institutions and artists of Philadelphia's craft community in a celebration of the city's rich legacy of craft, its internationally-recognized contemporary craft scene, and its important role as an incubator for arts based in wood, clay, fiber, metal and glass. Through both creating and spotlighting locally-focused events during the week of the Philadelphia Museum of Art Craft Show, Craft NOW invites locals and visitors alike to explore Philadelphia's innovations in the world of the handmade.

The Center for Art in Wood, The Clay Studio, the Philadelphia Art Alliance, the Philadelphia Museum of Art, along with area artists and teachers have joined forces to present an educational symposium to capture the work and processes of select Philadelphia American Craft Council (ACC) Fellows for student and emerging artists. Sharon Church (pictured) and other ACC Fellows selected from these institutions will provide hands-on classes and lectures to develop concepts and practices in cross-disciplinary fields.

The program will have events in the Spring and Fall, which mix lectures and hand-on master classes, beginning on Friday, February 19, 2016 at Temple Tyler. The symposium program provides the most innovative and comprehensive opportunities for developing artists in a variety of fine craft media.

For more information, or to register for symposium events, contact The Center for Art in Wood at 215-923-8000 or at info@CenterForArtinWood.org.



Horse Accident, Judith Schaechter, 2015



Ice Cores, Paula Winokur, 2006



Photo credit Tina C. LeCoff

Founders' Fundraiser 2015 Artwork Sales

Artwork donated by the Fellows, to benefit our nonprofit programs, is on exhibit at the Center. All proceeds from the sales will support our mission.

To view the entire collection of pieces for sale, visit our website at CenterForArtinWood/ArtinWood

Our heartfelt thanks to each of you!



1
Oak Pot #13, 2014
6 x 6 in. Red Oak w/acrylic base
\$1,200



2

Lunid, 2007
5 x 2½ in. Fishing Lure, painted wood
\$1,000



3

Tree of Life Brooch ca 1994, 2015
4 x 1 ¾ x ¾"
Oxidized Sterling Silver
\$300



4

Greenrock Ottoman, 2015. Ottoman: 11 x 18 x 18 in.
black walnut frame, plywood deck. Cushion: 18 x 18 x 3 in.
dacron, foam, muslin, Japanese fabric, Velcro. \$2,500 each



5

Desk Lamp, 2015
20 x 9 in. Maple burl base,
Walnut uprights, laminated
Japanese paper, brass fittings,
wire, light bulb
\$2,500



6

Mira Mirror Box, 2015
4 x 16 ¼ x 15 ⅞ in.
Walnut and Claro Walnut, plywood, steel hinges
\$2,500



7

Bob Stocksdale (1913–2003) and Sam Maloof (1916–2009)
at the Stocksdale home, Berkeley, CA, 1985
16 x 20 in. Framed Photograph
\$1,200

Meghan Ayers

Emerging Artist

“Several years ago I asked Meghan Ayers to assist me in my studio because I could see that she and I would be a good fit: we share a sensibility for nature and we both believe in the power of handwork. Meghan has ‘good hands’ and would rather make things than do anything else. She already has a devoted public and is building a client base. As an Emerging Artist, Meghan is determined, steady at the bench, hard-working and ambitious for her work. She deserves this opportunity to show the world what she can do!”

— Sharon Church

Meghan Ayers received a BFA in Craft + Material Studies from University of the Arts in 2015. Although her focus is in Jewelry and Metalsmithing, she continually explores new craft processes, finding ways to combine metal with silk, leather, wood and glass. She has participated in multiple exhibitions and assists Sharon Church in her home studio. In Meghan’s most recent work, she questions the meaning of adornment by inviting dancers to perform/interact with a piece without prior knowledge of its form, a chain nineteen feet in length with two carved wood terminals. She understands the act of making as a long walk, a journey that her hands facilitate. The object is one that engages, limits, expands and reacts to the body while submitting to and challenging traditional notions of jewelry. She is interested in researching human interaction and challenging the boundary between material and the body.



8

Not Knot MA01, 2015
29 x 2.5 x 2in. Sterling Silver, Dyed
Boxwood, Ziricote
\$1,300

9

Grounded MA02, 2015
25 x 1.5 x 1.5 in. Sterling Silver, Painted
Boxwood
\$1,400

Meghan Ayers



10
 Meghan Ayers
 Swollen #1 MA05, 2015
 3 x .5 x .5 in. Sterling Silver,
 Ebony
 \$200

11
 Meghan Ayers
 Swollen #2 MA06, 2015
 2.5 x .5 x .5 in. Sterling Silver,
 Ebony
 \$200

12
 Meghan Ayers
 Swollen #3 MA 07, 2015
 3.25 x .5 x .5 in. Sterling
 Silver, Ebony
 \$200



13
 Meghan Ayers
 Flank to Blank MA04, 2015
 4.75 x 1.5 x 1.5 in. Sterling Silver,
 Dyed Boxwood, Twig
 \$450



14
 Meghan Ayers
 19 at 22 MA03, 2015
 19 x .75 x .75in .Sterling Silver, 14K Gold, African Blackwood
 Not For Sale

Derek Weidman

Emerging Artist

“Derek Weidman has come to woodturning with a sculptor’s eye and a good sense of humor. His work is very refreshing and he is a great asset to our field. We are most fortunate to have him.”

— David Ellsworth

Derek Weidman has been exploring the sculptural and conceptual significance of a wood lathe since 2003. His series *Animals* has been an ongoing development of a visual language built out of the lathe’s perfectly circular cuts. As a sculptor and wildlife rehabber, he has deep concerns with how humans have, in many ways, taken dominion over and separated themselves from the natural world via technological advances, perhaps outpacing an evolutionary trait for restraint that would be required for long sustainability of the Earth and species. *Animals* tries to reconcile, in some small way, the industrial with the organic, as Earth’s life is re-imagined through the circular filter of a machine. A hint at a new world, a smarter world, designed with places where all living things can fit, where our technology not only benefits ourselves, but also the Earth.

“My hands bruised from a day of creation. Hunks of wood spinning around voids, like some sort of black hole opening and closing in my studio. My body engaged in near dance, making a long cut, my foot sweeps across the floor in an arc, leaving a semi-circle path on the ground now covered in wooden ribbons. There is a violent grace to the work, chunk chunk chunk, the chisel feeling air between hits, ethereal phantasms banging the tool, then, almost like a sunrise, a relief, fully engaged in something real, smoothly spiraling into the center. An evening as a lathe sculptor.”



15

Connections, 2015
7 x 4 x 2'
Holly, steel, pigments
\$29,350



16

Woodpecker, 2015
12 x 12 x 5"
Holly, pigments
\$2,500



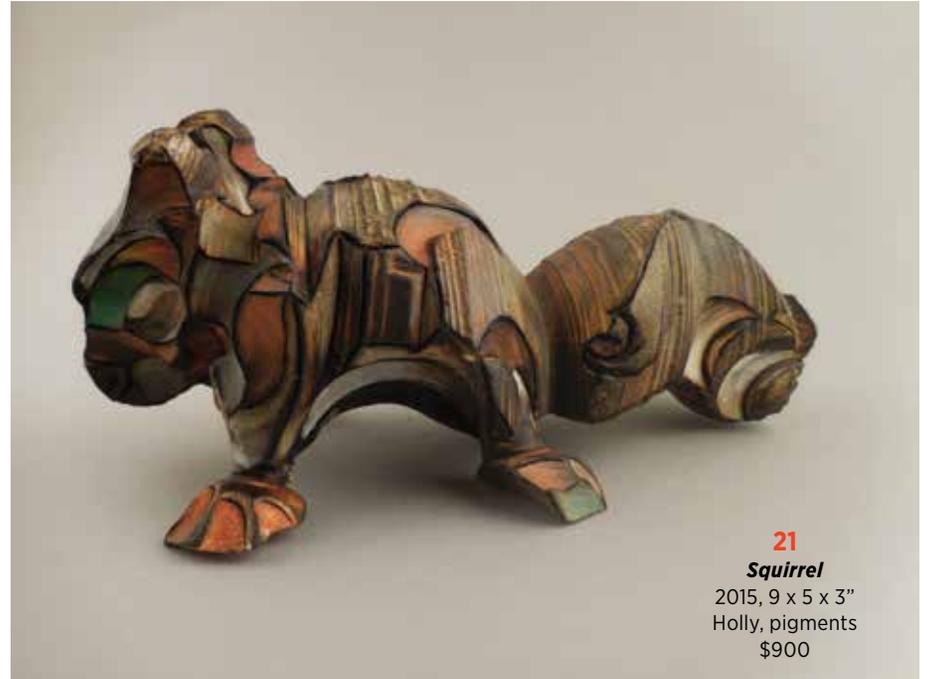
17

American Soilder, 2015
10 x 3 x 2
Holly, pigments
\$850

Derek Weidman



18
Chameleon, 2013
7 x 11 x 6"
Holly, pigments
\$3,400



21
Squirrel
2015, 9 x 5 x 3"
Holly, pigments
\$900



19
Rhino with Roller, 2014
10 x 10 x 6"
\$3,300



20
Traveler, 2013
6 x 3 x 5"
Holly pigments
\$1,900



22
Raw Bust, 2015
13 x 6 x 7"
Holly
\$2,300



23
Round Horn, 2010
10 x 8 x 6"
Maple, ebony, pigments
\$2,500

Bob Stocksdale Award for Excellence in Wood



Bob Stocksdale (1913–2003) at his studio, Berkeley, CA, ca. 1985, Photo: Paul J. Smith



Ash Wood Bowl, 1987. 3 x 11 x 9 ¼ in. The Center for Art in Wood Museum Collection

The Center's Board of Trustees is pleased to announce the establishment of the annual Bob Stocksdale Award for Excellence in Wood in 2016. Supported by an anonymous donor, this award of \$1,000 and a documented exhibition will be presented annually to an emerging or mid-career artist who best exemplifies those characteristics of Bob Stocksdale—quality of craftsmanship and respect for materials.

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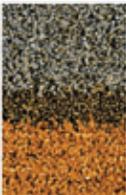
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We apologize for any omissions.*

Tributes

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Adela Akers		Sharon Church	William Daley	David Ellsworth
				
Ted Hallman	Michael Hurwitz	Lewis Knauss	Bruce Metcalf	George Nakashima
				
Judith Schaechter	Warren Seelig	Rudolf Staffel	Paula Winokur	Robert Winokur






While the American Craft Council Fellows certainly deserve the recognition being bestowed on them at this celebration, there is a cadre of unsung heroes who contributed immensely to the remarkable citywide exhibitions and the book documenting them.

The collaborating experts were Perry Allen Price, Director of Education, American Craft Council; Melissa Caldwell, Chief Curator, Philadelphia Art Alliance; Jennifer A. Zwilling, Curator of Artistic Programs, The Clay Studio; Elisabeth R. Agro, The Nancy M McNeil Associate Curator of American Modern and Contemporary Crafts and Decorative Arts, Philadelphia Museum of Art; Tina C. LeCoff, essayist and biographer; Dan Saal, StudioSaal Corporation, who designed the book with Alvaro Villanueva; Karen Schoenewaldt, Registrar, The Center for Art in Wood; and Albert LeCoff, Executive Director and Founder, The Center for Art in Wood, who managed the tortuously complex endeavor.

It was a pleasure working with all of them.

JUDSON RANDALL, EDITOR

We feel privileged to assist in honoring five highly talented artists who work in wood: Sharon Church, David Ellsworth, Michael Hurwitz, Bruce Metcalf and the late George Nakashima. These ACC Fellows are the epitome of their respective fields and more than ably represent Philadelphia, a central part of the history of craft in the United States.

We also congratulate Helen W. Drutt English and our own Albert LeCoff who are Honorary Fellows resulting from their accomplishments in promoting and creating opportunities for craft and the artists.

Congratulations Center for Art in Wood for conceiving this *Art in Wood: Philadelphia's American Craft Council Fellows* exhibition and providing all of us the opportunity to experience a collection of artistic genius which is rarely seen together.

DICK AND RITA GOLDBERG

In memory of Ray Leier as we
remember that wonderful smile

MIRIAM KARASH AND TED BUNIN



Salute to David Ellsworth

We have known you for a mere 40 years. From the very beginning, you have donated your knowledge and artistry to the field. As a founding member of the American Association of Woodturners, and an early contributor to the George School symposia, you have been at the forefront of the “movement”.

Your craftsmanship, in form, design, and academics, sets you above and beyond your contemporaries.

We salute you as an American Craft Council Fellow, and as a friend.

ALAN LECOFF, CO-FOUNDER AND CHRIS MADDEN



Congratulations to David Ellsworth, A Master of Craft!

Jeff and I first met David Ellsworth almost five years ago. I had been making furniture for a while and had begun to incorporate turned legs and pedestals into my work. I was looking for an opportunity to accelerate my turning skills, and when researching for a local instructor came upon this man. I gave him a call and he thought he could help. I urged my husband (who had NO woodworking skills) to come along. The day we showed up it became quickly apparent that David was not any run of the mill woodturning teacher; the other two students showered David with regard and admiration. If he was aware of our naiveté, David couldn't have cared less. He cared about wood. He cared about practice. He cared about expression. During those three days we spent as much time making shavings as we did talking about engagement, creativity and taking risks. David graciously and enthusiastically welcomed me onto a path that has taken me places I never expected. David says that, “The great value of turning objects on the lathe is not so much *what* you make, but the *process* you experience when making it.” I carry this sentiment, this philosophy, with me daily as I practice my own craft and while teaching the mystery and magic of woodturning to others. Thank you, David, for your guidance and friendship.

JEFF KAHN & SUZANNE BONSALL KAHN

Congratulations to all Craft NOW
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Congrats to the Masters of Wood!

We were so privileged to visit you in
your studios to develop the *Art in Wood*
exhibition and publication.

We are impressed and inspired by your
histories, dedication and art that resulted
in your designations as American Craft
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Here's hoping that your best
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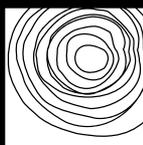
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ABOVE: **Michael Hurwitz**, *Rocking Chaise Lounge*, 1990. Loan from Wexler Gallery. Photo by KeneK Photography. RIGHT: **Sharon Church**, *The Beauty Thief*, 2014. Photo by Ken Yanoviak. COVER (CLOCKWISE FROM TOP LEFT): **David Ellsworth**, *Black Pot-Dawn*, 2012, Photo by John Carlano. **Bruce Metcalf**, *Dragon Nose*, 2013. Photo by John Carlano. **George Nakashima**, *Odakyu Cabinet*, 1988. Photo by Christian Gianelli.



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